Mural painting as an international medium of social distinction at the European courts around 1700

The „Corpus of Baroque Ceiling Painting in Germany“ regards painting on walls and ceilings as a medium of pictorial representation. In a courtly context, mural painting would serve the sovereign to define his status within the court society, just as he did otherwise in the fields of architecture or interior design. Around 1700, a formal and thematic change can be observed in the choice of these media of social distinction, especially at the courts north of the Alps. In the field of mural painting, it is striking in which way the ceiling was no longer divided into multiple fields, but preferably dominated by one single monumental painting. In this way, mural painting was able to define the room. Monumentality resided in scale, and a new form of illusionism became important. The “inganno degli occhi”, a highly sophisticated form of illusionism prevailed. Mural painting on ceilings gained autonomy and as a medium, it followed its own logic. Furthermore, walls and ceiling could be integrated into one overarching decorative scheme. This change was not just a matter of form, but also a matter of content: Glorifications and personifications were no longer represented in the old-established way and subject to dynastic formulas, but became more and more individualized and tailored for a specific patron. Moreover, within the larger European context, mural painting should not be misunderstood as exclusively made in fresco or secco technique, or studied in isolation. The decision for oil painting on canvas or on walls or ceilings was for a longer period of time not only a question of quality or of the possibility to hire a specialist, but also a question of aesthetics. A large part of mural painting in Western, Central and Northern Europe was painted on canvas and was adjusted onto ceilings and walls. Stucco did also play an important role here, and seems to have been applied also in rooms of “higher rank” especially.

In addition to general overviews, the symposium will discuss examples from Austria, the Czech Republic, Denmark, England, France, Germany, Italy, the Netherlands, Poland, Spain and Sweden. In this way, an attempt will be made to highlight connections and comparisons across Europe for the first time.
Program

THURSDAY, 13/09/2018

14:00  Opening of the Galeriegebäude

15:00  Beginning

Steffi Roettgen (Munich): Götterhimmel and Theatr um sacrum – zur Erfolgsgeschichte der Deckenmalerei im barocken Italien.


Ulrike Seeger (Stuttgart): „weil es dauerhaffter ist und luftiger aussiehet“. Die gänzlich freskierte Zimmerdecke um 1700 – Modus oder Medium?

Heiko Lass (Munich): Das Galeriegebäude in Herrenhausen, die Stellung des Hannoverschen Hofs um 1700 und seine Wand- und Deckenmalerei.

Possibility to visit the Galeriegebäude

19:00  Closing of the Galeriegebäude

FRIDAY, 14/09/2018

8:00  Opening of the Galeriegebäude

9:00  Beginning

Sara Fuentes (Madrid): The works of Luca Giordano to the service of Charles II around 1700.

Herbert Karner (Vienna): Austria vor Jupiter: Deckenbildnerei in Schloss Schönbrunn um 1700.

16:00  Closing of the Galeriegebäude

18:00  Possibility to visit the International Fireworks Competition in the Great Garden

Werner Telesko (Vienna): Thematic Multiperspektivität. Die Grazer Katharinenkirche und das Haus Habsburg um 1700.

Martin Mädrl (Prague): The Palace of Prince Bishop Carl II of Lichtenstein-Castelcorn in Olomouc and its Decoration.

Andrzej Koziel (Wrocław): A Jesuit Academy as a Symbol of Habsburgian Power. The Building of the University of Wrocław and its Fresco Decoration.


Ore Olin (Stockholm): War and Peace: Jacques Fouquet’s paintings in the state apartment of the Royal Palace in Stockholm.

Thomas Lynghy (Hillerød): The Audience Chamber of Frederiksborg Palace.

Saturday, 15/09/2018

8:30  Opening of the Galeriegebäude

9:00  Beginning

Margriet van Eikema Hommes (Delft): The Oranjezaal in Huis ten Bosch.

Alexander Dencher (Leiden): Daniel Marot as a designer of wall and ceiling-painting in the age of William & Mary.

Lydia Hamlett (Cambridge): Mural cycles of the later Stuart courts: Continental influences and British reception.

Christina Strunck (Erlangen): Flammende Liebe, höfische Intrigen und internationale Politik. Antonio Verrios Ausmalung des Queen’s Audience Chamber in Windsor Castle.


Heiko Lass (Munich): Summary and final comments.

Closing of the Galeriegebäude